The AVIATOR

MARCH AND TWO-STEP

by JAMES M. FULTON

COMPOSER OF
"TIPPERARY,"
"BATTLESHIP OREGON."

5

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TRY THIS OVER ON YOUR PIANO

TILLIE

Words by
LOUISE PERRY
CHORUS

Music by
ERNEST S. WILLIAMS

Til - lie! Til - lie! Cant you see I'm long-ing for you ev'- ry day?

You know, I know there is no one to com-pare with you, my Til - lie

your charming way — always so gay — Drives me to dis-trac-tion when you are a-way Oh

Til - lie I'll be your Wil - lie — If you'll on-ly tell me that I may. may. —

THE AVIATOR

MARCH and TWO-STEP

JAMES M. FULTON

Bandmaster Fulton's American Band

Tempo di Marcia

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked 'Tempo di Marcia' and 'PIANO'. It begins with a treble clef and a key signature of one flat (B-flat). The first two staves are marked 'ff' (fortissimo). The first staff contains a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with chords and eighth notes. The second system continues the melody and accompaniment, marked 'f' (forte). The third system features a more complex melodic line with slurs and ties. The fourth system continues the piece with similar melodic and harmonic patterns. The fifth system concludes the piece with a double bar line and two endings, labeled '1' and '2'. The first ending leads back to the beginning of the piece, and the second ending provides a final resolution. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, piano part. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a series of chords and single notes with accents. Dynamics include *ff* (fortissimo) and *p* (piano).

Second system of musical notation, piano part. The system continues the piano part with various chordal textures and melodic fragments. Dynamics include *ff* (fortissimo).

Third system of musical notation, piano part. This system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Dynamics include *fff* (fortississimo) and *ffz* (fortissimo, decrescendo).

TRIO section. The system is marked 'TRIO' on the left. It features a grand staff with a treble and bass clef. The key signature has one flat. The time signature is 6/8. The music is primarily composed of sustained chords. Dynamics include *p* (piano).

Fifth system of musical notation, piano part. The system continues the piano part with various chordal textures and melodic fragments. Dynamics include *mf* (mezzo-forte).

Sixth system of musical notation, piano part. This system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Dynamics include *p* (piano).

This page contains six systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs joined). The key signature is one flat (B-flat). The music is characterized by dense, often blocky chords and rhythmic patterns.

- System 1:** Features a forte (*ff*) dynamic. The right hand has complex chordal textures, while the left hand provides a more rhythmic accompaniment.
- System 2:** Continues the dense texture with *ffz* (fortissimo, *z* for *zorglos*) markings. An octave shift of 8 is indicated in the right hand.
- System 3:** Similar to the previous system, with *ffz* dynamics and an octave shift of 8 in the right hand.
- System 4:** Introduces the *ff marcato* (fortissimo, marked) dynamic, suggesting a more aggressive or accented playing style. An octave shift of 8 is also present.
- System 5:** Maintains the *ff marcato* dynamic. The right hand features long, sustained chords.
- System 6:** Concludes the page with a final *ffz* marking. The right hand has a large, sustained chordal structure.

ALL THE RAGE

THE POPULAR SUCCESS

NATIONAL EMBLEM

MARCH

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Is now the great march hit of this country. Played continually by Bands and Orchestras everywhere and pronounced by all musicians the greatest march in years.

ON SALE WHEREVER MUSIC IS SOLD.

I am waiting for you Darling
at the Old Red Mill

Words by
M. P. SEXTON

Musical score for the song "I am waiting for you Darling at the Old Red Mill". It features a piano and vocal line. The lyrics are: "I am wait . ing where you left me at the old red mill. For I love you just the same dear as I al . ways did. Day by day sweetheart I missed you since the last good bye I kissed you. I am waiting for you dar ling at the old red mill." The score is in 2/4 time and includes a copyright notice: "Copyright MCMVII by Ernest S. Williams, Boston, Mass."

I AM WAITING FOR YOU DARLING AT THE OLD RED MILL.

If you hear it you will buy it. Try this
chorus over on your piano.
The most beautiful of all ballads.

ON SALE WHEREVER MUSIC IS SOLD.

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